



Stencils & Stencil Materials



STENCILING AND STENCIL MATERIALS

INTRODUCTION



THE principal reason for the recent popularity of stencil work in the home is the pleasure that can be derived from doing it. The work is interesting, attractive and useful, for there are no end of things in and around the house which can be decorated by the use of stencils. The methods of stenciling are simple, and good effects can be obtained by those who have had no previous experience. Those who have an aptitude of eye and hand for work of this nature will, of course, be able to secure better results, but the work is so simple and interesting and the results so pleasing and artistic that it is seldom that any one is disappointed.

This book is intended as a complete guide for ordering the stencils, stencil colors, brushes, etc., and for doing the work, but if anything is not perfectly clear, write us and we will be glad to explain.

The stencils made herein are all made from original designs, and can not be procured elsewhere than from us or from the Sherwin-Williams agent in your town.

The subject is treated under two heads in this book, "Wall and Ceiling Decoration" and "Fabric Decoration," which are both of equal interest. In the case of wall and ceiling decoration it may be necessary to employ a painter, but in the case of fabrics you do the work yourself and will find it of absorbing interest.

FABRIC DECORATION



WHEN well done, stenciling is one of the most effective and beautiful methods of ornamenting fabrics. By means of our carefully designed stencils and specially prepared colors we have placed this interesting occupation within the reach of all. In addition to the wall decoration it is now possible for the worker to produce most attractive effects in curtains, portieres, table covers, pillows, etc., which harmonize with the wall and form a most pleasing ensemble. With our materials at hand and after a careful perusal of the following directions such results can be obtained with ease.

Whether for a curtain portiere or pillow cover, the operation is practically the same. The fabric is first stretched very smoothly over white blotting paper or pieces of newspaper, and fastened firmly to a drawing-board or table top with thumb tacks or large pins. The stencil should be fastened firmly in like manner. The paper underneath absorbs all extra color and prevents its creeping under the stencil. After selecting an appropriate design it is necessary to make careful measurement in order that the repeat of the stencil will meet properly at the corners or fit the piece to good advantage. The proper guides for repeat patterns are always cut on our stencils. A soft pencil line or basting thread will serve as a guide line on border patterns. S-W Stencil Colors are prepared ready for use; they are of the exact consistency for stenciling, and only require the addition of one-tenth part S-W Stencil Medium in order that the completed work may be "fast" and withstand soap and water washing. S-W Stencil White can be added in reducing any of the colors or combination of colors, thus making possible an unlimited number of effects.

A smaller stencil brush (about one inch wide) is used for fabric decoration than for that of the wall. If your

dealer can not supply the proper size, order from us direct. (See page 28.) Dip the stencil brush into the colors, which have first been thoroughly mixed with the Medium by means of a spatula or small knife, get the brush thoroughly filled and scrape off all superfluous color, then proceed to stencil. Better results are obtained by tapping or pouncing than by brushing on the color, and it is usually best to try out the stencil and the color on a waste piece of the fabric in order to ascertain the exact consistency of the color before proceeding with the actual work. Watch the work carefully and clean the back of the stencil occasionally so that the color may not run under it. Sometimes a reverse pattern is desired, and in such a case it is absolutely necessary to have the stencil clean on both sides. On all designs where two colors are required we provide two stencils. Either separate brushes should be used or the one brush cleaned very carefully. Turpentine or ben-



STENCILING ON FABRICS

zine should be used for cleaning both stencils and brushes. Our stencil colors can be thinned with turpentine if desired.

At first an equal application of color may be easiest, but later if you desire to shade, simply bear on a given portion which you want darker a little longer and a little harder than on the part which you wish to shade off. If there are a number of small parts to the design in close conjunction it is often of advantage to use a small brush for these parts, thus avoiding running over the edges into other parts of the design. Use a separate brush for each color.

The ties or connecting parts of a stencil are very important and on some designs are rather fine and, therefore, require careful handling. Our stencils will be found extremely practical and are ready for immediate use. They are very durable and with ordinary handling will last for a long time. Should the ties break they can be repaired by pasting small pieces of the same paper over the broken parts with glue or shellac. For applique work, place the stencil on the ground material and trace with soft pencil or tailor's chalk. Then place the stencil on the fabric to be appliqued and after tracing in similar manner, cut out design forms, allowing one-eighth inch for turning in, unless a fancy stitch is to be used.

CHRISTMAS PRESENTS.

Many beautiful Christmas presents can be made by means of stencils. The popular magazines offer many valuable suggestions, all of which can easily be carried out with our stencil materials. A Sherwin-Williams Outfit "A" or "B" will be found a most practical Christmas gift. These outfits make home decorating easy. See pages 29 and 30.

Such fabrics as Russian crash, denim, burlap, linens of all kinds, canvas, muslin, cheesecloth, madras, poplin, bobbinette, silk, etc., etc., are suitable for work with stencils and can be used with our colors whether previously washed or not. In addition to the stencil illustrations we are including many suggestions for the decorating of such articles as curtains, portieres, pillows, etc., showing at-

tractive ways in which our designs can be used. For the benefit of those who are not familiar with color combinations we have prepared the following suggestions which will serve as a guide in mixing our colors and selecting suitable materials.

In addition to decorating by stencils there are many means of home decoration with just as interesting possibilities. Floors to be repainted or varnished; a valuable piece of furniture of attractive wood has lost its original beauty. Refinishing the floor or restoring the original grain to the furniture are not difficult problems when suitable material and full instructions are so easily available. In fact this work is interesting and results extremely satisfying. Therefore every housewife will be interested to know that The Sherwin-Williams Co. make a special finish for every article and surface in and around the home. On the last two pages of this book there is a complete list of Sherwin-Williams products, including a finish for every possible need. Under the heading, "Brighten Up Finishes" will be found many household specialties for keeping the home and all its contents bright and attractive.

Every housewife is at times confronted with decorative problems more easily and satisfactorily solved by obtaining outside assistance. We place the services of our expert designers and decorators at your disposal, and will be glad to answer any inquiries or offer any other assistance to solve your decorative problems.



Stencil No. 97.

COLOR SUGGESTIONS FOR FABRICS

ARTICLE	COLOR OF MATERIAL	STENCIL NUMBER	COLORS
Pillow	Dull red Shaiki silk or denim.	No. 31 used as allover.	Raw Sienna, one part; Brown Pink, 1-10 part, and Stencil White, one part.
Table Scarf	Natural colored linen or crash.	No. 29 and No. 30 combined.	Olive Lake, one part; Brown Pink, 1-25 part, and Stencil White, two parts, for No. 29. S-W. Glaze Colors Burnt Sienna, ½ part; Permanent Crimson Lake, one part; Stencil White, four parts, for No. 30.
Den Curtains.	Eceru Scrim.	No. 33 or No. 37.	Permanent Crimson Lake, one part; Burnt Sienna, ½ part, Stencil White, four parts.
Dining Room Curtains	Cream or white scrim, muslin or Swiss.	No. 37 or No. 33.	Cobalt Blue, one part; Stencil White, six parts.
Curtain	Deep Eceru Scrim. Shaiki silk or unbleached muslin.	No. 34, two colors.	Olive Lake, one part; Brown Pink, 1-25 part; Stencil White, one part, for stems and calyx; Gamboge, one part; Stencil White, one part, for petals.
Over-Curtains	Brown Shaiki silk, linen, denim or silkolene.	No. 27 or No. 28 used as allover.	Raw Sienna, one part; Stencil White, one part.
Over-Curtains	Gray linen, art ticking or canvas.	No. 18, two colors.	Olive Lake, ¼ part; Brown Pink, 1-25 part; Stencil White, one part, for leaves; Permanent Crimson Lake, one part; Burnt Sienna, ½ part; Stencil White, four parts, for flowers.
Bed Coverings	White taffeta or art ticking.	No. 32 used as allover.	Cobalt Blue, one part; Stencil White, six parts.
Chamber Over-curtains	White taffeta or art ticking.	No. 32 used as allover.	Scarlet Lake, one part, Gamboge, 1-10 part, and Stencil White, four parts.

COLOR SUGGESTIONS FOR FABRICS

ARTICLE	COLOR OF MATERIAL.	STENCIL NUMBER	COLORS
Portiere	Brown Monks' Cloth, denim or Shaiki silk.	No. 3, one color or No. 35.	Master Decorators' Matt Glaze Color Brown Pink, one part, and Stencil White, one part.
Portiere	Green Monks' Cloth, burlap or denim.	No. 36, two colors.	Olive Lake, $\frac{1}{2}$ part; Brown Pink, $\frac{1}{2}$ part; Stencil White, one part, for leaves, etc.; Glaze Color Gamboge, one part, and Stencil White, one part, for flowers.
Portiere	Tan Monks' Cloth or natural colored burlap	No. 28, y one color.	Burnt Sienna, $\frac{1}{2}$ part; Permanent Crimson Lake, one part; Stencil White, four parts.
Fancy Bag	Gray Sheepskin, linen or pongee silk.	No. 28, one color.	Olive Lake, one part; and Stencil White, three parts.
Opera Bag	Rose, cream or light blue silk.	No. 31.	Scarlet Lake, one part; Stencil White, four parts, and Glaze Color Gamboge, 1-10 part.
Party Bag	Blue, green or dull red silk.	No. 26.	Raw Sienna, one part, and Stencil White, two parts.
Magazine Cover	Brown leather, linen or art ticking.	No. 29 and No. 30 combined or No. 31.	Permanent Crimson Lake, one part; Burnt Sienna, $\frac{1}{2}$ part, and Stencil White, four parts.
Table Square	White linen, crash or canvas.	No. 35 used as complete border or No. 33.	Olive Lake, $\frac{1}{2}$ part; Brown Pink, 1-25 part; Stencil White, one part.
Table Scarf	White or crash, natural color.	No. 28 used across ends as repeat border.	Raw Sienna, one part, and Stencil White, one part.
Pillow	Brown Monks' Cloth.	No. 25 or No. 32 used as all-over pattern.	Brown Pink, $\frac{1}{4}$ part; Raw Sienna, $\frac{1}{4}$ part; Italian Pink, 1-10 part; Stencil White, two parts.
Pillow	Green denim, burlap or art ticking.	No. 24, two colors used as all-over.	Olive Lake, one part; Brown Pink, 1-25 part; Stencil White, one part, for leaves; Glaze Color Raw Sienna, one part, and Stencil White, one part, for fruit.



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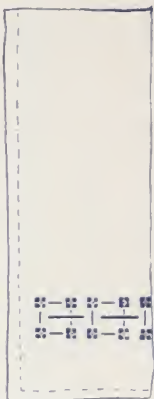
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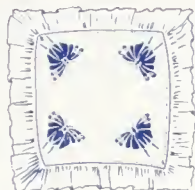


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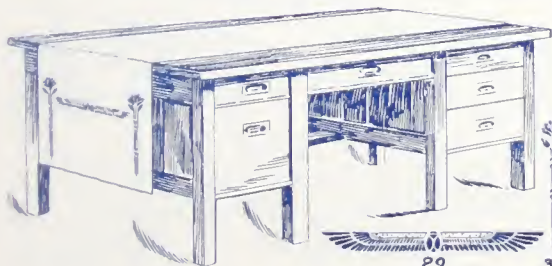
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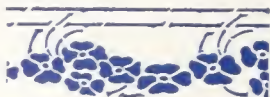
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17A 17B



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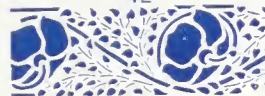
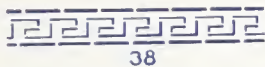
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13A





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64 C



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64 A



64 B



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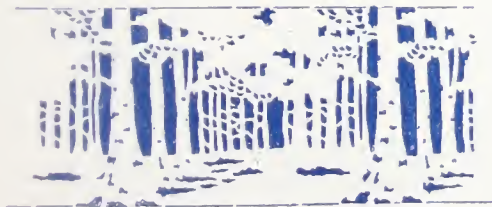
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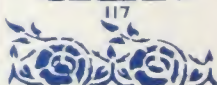
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HERALDIC



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1003



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GREEK



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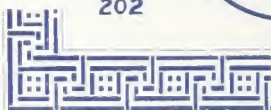
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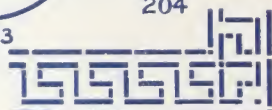
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EGYPTIAN



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PERSIAN



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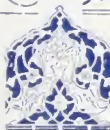
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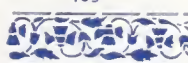
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GOTHIC



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SHERWIN-WILLIAMS FLAT-TONE GLAZE AND STENCIL COLORS

Being very transparent, very rich in color and finely ground, Flat-tone Glaze and Stencil Colors are most suitable for stenciling on fabrics of all kinds. They are of the exact consistency for this purpose, and by the addition of one-tenth part of Flat-tone Stencil Medium become fast in the fabric and may be washed with soap and water. The most artistic and durable effects may be obtained on delicate materials without stiffening the fabric.

For best results do not wash stencil fabrics until two or three week after application of color, thus allowing to set thoroughly.

Flat-tone Glaze and Stencil Colors are specially prepared for use on walls, ceilings and relief work to produce rich, transparent glaze effects over a suitable ground work of opaque color. By using these colors in connection with Flat-tone Glazing Liquid over a suitable ground work the experienced decorator or painter can obtain an infinite variety of shades, with tones of great depth, and beauty of color, and of a character impossible with any other finish. Owing to the variety of effects obtained it is always possible to finish walls and ceiling in perfect harmony with the rest of the color scheme, not only in an endless variety of colors, but also in effects ranging from the simple transparent glaze to two or three color mottled and blended effect. Flat-tone Glaze and Stencil Colors are ground in oil to impalpable fineness and by the addition of Flat-tone Glazing Liquid can be reduced to the most delicate tones, yet always retaining their brilliancy, no matter what the reduction. They are extremely transparent, lack any tendency to clouding and blend admirably with suitable ground work, giving a depth of color usually found only in rich fabrics. They are adapted for use in the most elaborate stencil decorations on walls and ceilings—both for application of the stencil itself and for "tinting in" the design.



CHROME YELLOW LIGHT



INDIAN YELLOW



EMERALD GREEN



GAMBOGE



GOLDEN OCHRE



SAP GREEN



CHROME YELLOW MEDIUM



ROYAL GOLDEN LAKE



OLIVE LAKE



ITALIAN PINK



YELLOW LAKE LIGHT



VERT EMERAUDE



RAW SIENNA



VAN DYKE BROWN



EMERALDINE

SHERWIN-WILLIAMS FLAT-TONE

WARNING—When these colors are used on fabric, one-toned colors are not "fast" in the fabric, except Scarlet Lake and Orange Lake.



COBALT



BURNT SIENNA



ORANGE LAKE



ASPHALTUM



FLORENTINE LAKE



SCARLET LAKE



ULTRAMARINE BLUE



PERMANENT CRIMSON LAKE



AMERICAN VERMILLION



CHINESE BLUE



ALIZARINE LAKE



VIENNA ROSE LAKE



PRUSSIAN BLUE



BURNT TURKEY UMBER



BROWN PINK

AT-T GLAZE AND STENCIL COLORS

encil Medium must be mixed with them. All colors are then
 ge Lake, which colors must be washed with care.

PRICE LIST OF S-W. FLAT-TONE, GLAZE AND STENCIL COLORS

BLUES		Large tubes	Small tubes
Steel		50	8
Italian		45	7
Chinese		40	7
Cobalt		40	7
Ultramarine		35	6
BROWNS			
Brown Pink		50	8
Asphaltum		40	7
Raw Sienna		20	5
Burnt Sienna		20	5
Raw Umber		20	5
Burnt Umber		20	5
Vandyke Brown		20	5
BLACKS			
Ivory Drop		25	5
GREENS			
Emeraldine		70	10
Vert Emeraude		60	10
Alazarine, L. & D.		60	10
Verdigris		60	10
Green Lake, Permanent		50	8
Sap Green		35	6
Olive Lake		30	6
Emerald		25	5
REDS			
Florentine Lake		60	10
Alazarine Lake		50	8
Vienna Rose Lake		50	8
Scarlet Lake		40	7
Permanent Crimson Lake		35	6
American Vermilion		35	6
YELLOWS			
Gamboge		60	10
Indian Yellow		60	10
Royal Golden Lake		60	10
Italian Pink		50	8
Yellow Lake, L. & D.		45	7
Orange Lake		35	6
Chrome Yellow, L. & M.		35	6
Golden Ochre		25	5
WHITES			
Stencil White		20	5
Stencil Medium	5

Stencil Medium (for fabrics only)

1-6 Pts.	1½ Pts.	Pts.
10	20	35

ARABIAN



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MOORISH



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ROMAN



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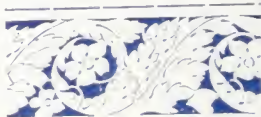
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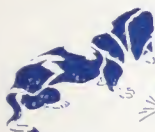
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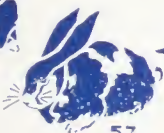
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LIST OF STENCIL NUMBERS AND PRICES.

No. of Stencil	No. of Colors	Size in inches	Price	No. of Stencil	No. of Colors	Size in inches	Price
2	one	8 x 35	\$ 50	44	two	9 x 36	\$1 00
3	"	7½ x 18	45	45	"	3 x 9	60
3y	"	3½ in. high	15	45b	cor. piece	3 x 3	40
6	"	8 x 19	50	45a	"	2½ x 12	25
8	two	10 x 40	75	46	"	4 x 16	45
9	one	6 x 21	35	46a	cor. piece	4 x 4	30
10	two	9½ x 19½	60	47	two	5 x 36	75
11	one	8¾ x 54	1 00	48	one	2½ x 15	20
12	"	15 x 21	50	49	"	2 x 6	20
13	"	13½ x 29½	1 50	50	"	2 x 6	25
13a	"	2 x 18½	20	51	"	2 x 6	25
14	two	10 x 28½	60	52	"	9 x 6	30
15	"	20 x 27½	1 50	53	"	8 x 6	25
Stem end for above		3¾ x 14½	complete	54	"	11 x 8	50
Stem for above		½ x 12		55	"	9 x 5	20
17	one	17½ x 30	1 50	56	"	10 x 10	25
17a	"	12 x 12	50	57	"	7 x 8	25
17b	"	3 x 12	20	58	"	9 x 12	75
18	two	8 x 40	1 00	59	"	9 x 5	25
18y	"	4 x 20	50	60	"	9 x 7½	40
19	"	10 x 15	65	61	"	4 x 3½	15
19y	"	3¾ x 5	50	62	"	12 x 4	30
20	"	10 x 15	80	63	"	12 x 9½	50
20y	"	5 x 7½	70	64	"	18 in. high	2 00
21	"	15 x 30	1 00	64a	"	18 "	30
23	one	5 x 4	15	64b	"	18 "	1 00
24	two	4½ x 4	25	64c	outline	2½ x 12	30
25	one	5 x 5	15	65	one	3 in. high	20
26	"	2 x 2	15	66	two	4 "	50
26y	"	4 x 4	20	67	one	6 "	1 40
27	two	8 x 4	25	68	"	14 "	3 00
28	one	2¼ x ¾	10	69	"	32 "	3 50
28y	"	10 x 4	15	60	"	20 "	1 00
29	"	12 x 2	50	71	outline	3 x 22	1 00
29y	"	6 x 1	40	72	one	24 in. high	3 00
30	two	8 x 3	35	73	two	5 "	30
30y	"	4 x 1½	30	73y	"	10 "	75
31	one	4 in. in diam.	20	74	"	3 "	20
32	"	3 "	15	74y	"	8 "	60
33	"	3 x 12	20	75	one	7 "	60
34	two	3 x 9	30	76	"	10 "	50
35	one	6½ x 7	20	77	"	7 "	40
36	two	30 x 9	1 00	78	"	7 "	40
37	one	6 x 24	50	79	"	7 "	50
37y	"	10 x 40	70	70	"	7 "	40
38	"	3 x 12	25	81	"	6 "	40
38y	"	4 x 16	35	82	"	7 "	50
39	two	8 x 40	1 00	83	two	6 "	35
39y	"	3 x 15	60	83y	"	12 "	50
40	"	10 x 35	60	84	one	8 "	35
41	"	12 x 48	90	85	"	2½ "	25
42	one	10 x 40	1 00				
43	"	3½ x 12	25				

LIST OF STENCIL NUMBERS AND PRICES.

No. of Stencil	No. of Colors	Size in inches	Price	No. of Stencil	No. of Colors	Size in inches	Price
85	outline	30 in. high	\$2 50	205y	one	4 in. high	\$ 50
88	"	18	1 50	206	"	7	50
89	"	2 1/2 "	40	206y	"	3 "	40
89y	"	5 "	80	207	"	1 1/2 "	10
90	"	42 "	2 60	207y	"	3 "	15
91	"	8 "	50	208	"	3 1/4 x 12	15
91y	"	12 "	80	209	"	18 in. high	1 00
92	"	12 "	50	209y	"	12 "	90
93	one	19 x 33	2 40	210	"	15 "	70
94	two	3 in. high	40	211	"	3 "	15
94y	"	6 "	50	211y	"	5 "	20
95	outline	18 "	1 50	212	"	1 1/2 "	20
95y	"	9 "	1 00	212y	"	3 "	25
96	two	6 "	50	213	"	4 "	40
97	"	13 1/4 "	60	213y	"	8 "	60
98	"	25 "	65	214	"	9 "	1 00
99	one	2 x 2	10	214y	"	18 "	2 00
100	two	12 in. high	60	300	"	18 in. long	1 20
103	one	2 1/2 in. square	05	301	"	12 in. high	70
104	"	6 in. high	30	301y	"	6 "	40
105	"	6 "	30	302	two	10 "	50
105y	"	12 "	40	302y	"	6 "	30
106	"	9 in. in diam.	40	303	"	12 "	70
107	"	3 "	10	303y	"	6 "	40
107y	"	6 "	15	304	one	10 "	1 20
108	two	4 in. square	20	304y	"	6 "	80
108y	"	2 "	15	305	"	3 "	15
109	"	5 in. high	40	306	"	5 "	25
109y	"	10 "	60	306y	"	8 "	40
110	one	3 in. square	10	307	"	15 "	90
110y	"	7 "	15	307y	"	7 "	60
111	"	8 1/2 in. high	35	308	"	10 "	50
112	"	6 1/2 "	30	309	"	18 in. long	70
115	"	1 1/2 "	05	309y	"	9 "	40
115y	"	7 "	30	310	two	20 "	50
113	two	9 "	60	400	one	10 in. high	50
114	one	5 "	30	401	"	6 in. in diam.	50
117	"	6 1/2 "	30	402	"	18 in. high	90
118	"	4 1/2 "	30	402y	"	10 "	80
119	"	4 1/2 "	30	403	"	3 "	20
119y	"	12 "	50	403y	"	5 "	30
120	"	11 1/2 "	45	404	two	5 "	30
120y	"	1 1/2 "	15	404y	"	8 "	50
200	"	4 in. high	30	405	"	9 "	50
200y	"	6 "	50	405y	"	3 1/4 "	20
201	"	2 "	30	406	one	18 "	1 00
201y	"	5 "	40	406y	"	6 "	80
201x	"	10 "	80	407	"	15 "	1 20
202	"	12 "	80	407y	"	6 "	60
203	"	10 in. in diam.	1 00	408	"	10 "	1 00
204	"	3 in. high	15	408y	"	4 "	80
204y	"	8 "	20	409	two	4 1/2 "	20
205	"	9 "	60	409y	"	10 "	40

LIST OF STENCIL NUMBERS AND PRICES.

No. of Stencil	No. of Colors	Size in inches	Price	No. of Stencil	No. of Colors	Size in inches	Price
500	one	6 in. high	\$ 40	700	one	47 in. high	\$3 00
501	"	18 x 10	60	701	"	2 1/2 "	20
501y	"	10 x 6	40	702	"	8 "	30
502	"	18 in. high	80	703	"	5 "	30
503	"	3 "	40	703y	"	10 "	50
504	"	5 in. in diam.	35	704	"	16 x 20	2 00
504y	"	3 "	25	705	"	3 in. high	30
505	"	2 in. square	20	705y	"	5 "	30
505y	"	4 "	25	706	"	5 "	30
506	"	4 in. in diam.	30	800	"	15 "	1 50
506y	"	8 "	50	801	"	2 1/2 "	20
507	"	4 in. high	60	802	"	4 "	50
508	"	15 "	1 00	803	"	8 "	90
509	"	12 in. square	40	803y	"	12 "	1 00
509y	"	6 "	30	804	"	10 "	50
510	"	4 in. high	80	805	"	3 "	40
510y	"	8 "	1 20	805y	"	6 "	50
511	"	5 "	40	900	"	12 "	60
512	"	6 3/4 "	30	900y	"	6 "	80
512y	"	3 "	20	901	"	11 1/2 "	70
513	"	8 "	60	902	"	3 "	25
513y	"	4 "	40	902y	"	1 "	10
514	"	12 in. in diam.	60	903	"	6 "	25
514y	"	4 "	40	903y	"	2 "	35
515	"	12 in. high	80	904	"	9 "	70
516	"	10 "	70	905	"	8 "	80
517	"	24 1/2 "	1 20	906	"	12 "	70
518	"	12 in. in diam.	1 20	906y	"	15 "	90
519	"	17 in. high	1 20	907	"	15 "	1 50
600	"	3 "	70	1000	"	4 in. in diam.	40
600y	"	7 "	90	1000y	"	10 "	60
601	"	18 "	1 50	1001	"	10 in. high	1 00
601y	"	9 "	1 20	1002	any letter	2 1/2 "	10
602	"	6 "	1 00	1002y	"	4 "	10
602y	"	9 "	1 20	1003	type	8 "	60
603	"	5 "	30	1004	"	8 "	1 20
603y	"	7 "	40	1004y	"	6 "	1 00
604	"	2 1/2 "	20	1005	"	11 "	1 00
604y	"	5 "	30	1006	"	12 "	70
605	"	3 "	20	1007	"	8 "	50
606	"	9 "	70	1007y	"	15 "	65
607	"	9 "	2 00	1008	"	10 x 40	1 00
607y	"	20 "	3 00	1009	"	15 x 45	1 50

Note—X, Y, etc., following above stencil numbers, signifies a different size of same design. A, B, etc., signifies different parts of same stencil design.

STENCIL BRUSHES.

It is not our desire to sell brushes, except when they cannot be obtained from a local dealer. In such cases we will furnish you with price quotations on request.

STENCIL OUTFITS.

In order to further assist those interested in stencil work and to make this pleasant occupation easy for them we have assembled two very complete stencil outfits and two assortments of stencil colors. These outfits, "A" and "B," are illustrated on the following pages. They provide all the necessary articles for carrying on this fascinating work except the fabric. They contain only the most necessary colors, from which an unlimited number of effects can be obtained.

The ready-cut stencils provided with these outfits are made from the best quality stencil paper and are prepared ready for use.



Stencil Outfit A consists of the following: Stencil Brush, Ready-Cut Stencils, Book of Instructions, Stencil Paper and an assortment of twelve Stencil Colors with Stencil White, Ivory Black and Stencil Medium. Price, \$1.50.

The stencil color assortments are listed on page 31 of this book. They consist of the most popular colors required for all kinds of stencil work. When the colors are ordered by assortments they can be obtained at a discount. A complete list of our stencil colors together with a beautiful color card, will be found in the center of this booklet. The outfits can be refilled from this list.

These assortments and stencil outfits can be purchased from any Sherwin-Williams agent, who will quickly order for you if he does not carry them in stock. If you should have difficulty in obtaining any of our stencil materials we will be glad to fill your order direct. Address The Sherwin-Williams Co., Decorative Department, 601 Canal Rd., Cleveland, Ohio.



Stencil Outfit B consists of one Stencil Brush, 2 Ready-Cut Stencils, Book of Instruction, Stencil Paper and an assortment of 6 Stencil Colors with Stencil White, Ivory Black and Stencil Medium. Price, \$1.00.

MODEL ASSORTMENT No. 1.

The following is a list of the most largely used Glazed Colors with sufficient Stencil Medium and Stencil White, with which any of the effects in our color suggestions on pages 6, 7, and 35 can be obtained. We offer this assortment at a reduced price.

Glaze Color	Large Tubes	Small Tubes
Gamboge	\$.60	\$.10
Raw Sienna . . . . .	.20	.05
Olive Lake . . . . .	.30	.06
Cobalt . . . . .	.40	.07
Brown Pink . . . . .	.50	.08
Burnt Sienna . . . . .	.20	.05
Florentine Lake . . . . .	.60	.10
Scarlet Lake . . . . .	.40	.07
Permanent Crimson Lake . . . . .	.35	.05
Italian Pink . . . . .	.50	.08
Stencil White . . . . .	.20	.05
Stencil Medium 1-6 pint	.10	.05
TOTAL	\$4.35	\$.82
ASSORTMENT PRICE	\$4.00	\$.75

MODEL ASSORTMENT No. 2.

This assortment of colors is such that it is possible to obtain an unlimited number of effects by combining them in different proportions and reducing single colors or combinations of colors by the addition of Stencil White.

Note reduced prices :

Glaze Colors	Large Tubes	Small Tubes
Raw Sienna	\$.20	\$.05
Olive Lake . . . . .	.30	.06
Cobalt . . . . .	.40	.07
Burnt Sienna . . . . .	.20	.05
Scarlet Lake . . . . .	.40	.07
Stencil White . . . . .	.20	.05
Stencil Medium 1-6 Pint	15	.05
TOTAL	\$1.70	\$.40
ASSORTMENT PRICE	\$1.50	\$.35

For regular list of colors, see colored insert in center of this booklet.

WALL AND CEILING DECORATION



THE question of wall treatment is one which should receive first consideration in home decoration. It is the foundation upon which all other decorations are based. Some of the qualifications of a good wall are as follows: (1) It must conform to the general scheme of the room in color and design; (2) it must be restful to the eye, and not too prominent; (3) it must form a perfect background for pictures. Over-decorated walls and wall papers designed in scrolls and glaring decorations are to be avoided. Plain effects form an important factor in the general scheme of a room and are gaining in popularity. The ideal plain wall is unquestionably the painted one. Such a wall is most adaptable to stenciling. A happy medium in wall treatment is reached by the painted wall with attractive stencil borders. Walls are best when treated with a rich flat finish which can be washed readily with soap and water without losing their original beauty. With such a foundation to work upon the most satisfactory and lasting results are assured. Neither white-wash nor water paint are permanent enough to justify stencil decoration.

The Stencils: The actual application of stencils is very simple, and the housewife need have no hesitancy in undertaking such decoration with our materials. The cutting and designing of the stencil, the most difficult part of the work, has been eliminated, and stencils ready for immediate use are provided. The designs are all original and carefully drawn by our decorators, who thoroughly understand all requirements of the work. The stencils are made of extra heavy weight paper which is very tough, thoroughly oiled, seasoned and shellaced. All ties and connections are carefully located and cleverly worked into the design. It is only necessary to select the pattern de-

sired from the following illustrations and order by number. See price list and terms on pages 26, 27 and 28.

The Colors: Our stencil colors (S-W Flat-tone Glaze and Stencil Colors) are prepared ready for immediate use. All mixing of dry colors is entirely eliminated, and they are of the exact consistency for stenciling of any kind. These colors are ground to an impalpable fineness, are very rich in tone and extremely transparent. See list of colors on insert. A carefully selected assortment of the most suitable colors is also given on page 31. Provided with such colors in a large variety of shades, any one of which can be produced with our Stencil White, most beautiful effects in wall decoration can be carried out with ease.

The Application: The position of the design on the wall should receive consideration first. The size of the stencil should be in good proportion to such wall divisions as wainscoting, chair-rail, drop ceiling, etc. Make careful measurement of the wall to be painted. Order stencil that can be repeated with least interference by window and door intersections, corners, etc. Such measurements made, the stencil is fastened to the wall in its first position with thumb tacks, and is then ready for application of the color. The size of the brush is determined by the stencil and its openings. If your dealer does not carry stencil brushes in stock, we will supply them. See price list on page 28. Fill the brush well with the color and wipe off all superfluous material on the edge of the cup. Do not attempt to brush on the color, but rather tap or pounce it on the wall through the stencil openings. (It is usually best to try out the color on a stiff piece of card-board or other material to make sure of your tints.) Watch the work carefully, and clean both sides of the stencil occasionally, thus keeping color from running under it. Turpentine or benzine should be used for this purpose. The stencil is then placed in its next position by means of the small guide marks provided, and the same operation repeated. When a corner is reached the stencil should be slightly bent if necessary in order that the design may be carried into the corner as far as possible; the balance of the design may then be touched in with a small brush. The question

of suitable colors is, of course, very important and one which can not be covered in detail in this book. The colors to be selected for the stenciling should not only be in harmony with the wall itself, but also with the other features in the room. A harmony of contrast with the wall and harmony of analogy with such decorations as the portieres, chair-covers and cushions, thus repeating the color of such features, are very attractive and appropriate. The operation of removing wall paper for the purpose of painting or decorating is a simple one—first the wall or ceiling is dampened with hot water or hot paste by means of a sponge or large brush. After standing a few minutes in this condition the softened paper can easily be removed by using a thin piece of metal with a sharp edge as a scraper. The wall should then be wiped off carefully and when thoroughly dry is ready for painting.

S-W. FLAT-TONE

The following suggestions are based on the standard shades of Flat-tone, the best wall finish we have ever made. This material produces a beautiful rich, flat effect and forms a perfect surface for stenciling. It can be readily washed with soap and water without losing any of its attractive qualities. It is not in the same class with kalsomine or cheap water paints. The Flat-tone color folder, containing complete information regarding this beautiful wall finish, will be sent upon request.



No. 120, one color, 11½ in. high, Price, \$0.45

COLOR SUGGESTIONS FOR WALLS.

WALL COLOR	STENCIL NUMBER	COLOR OF STENCIL
Flat-tone, Cocoanut Brown, No. 824. Ceiling Flat-tone, Buff Stone, No. 839.	No. 2.	Master Decorators' Matt Glaze Color Brown Pink, one part, and Stencil White, one part.
Flat-tone, Old Gold, No. 840. Ceiling Flat-tone, Cream, No. 832.	No. 6.	Master Decorators' Matt Glaze Color Olive Lake, one part, Stencil White, ½ part.
Flat-tone, Buff, No. 841. Ceiling Flat-tone, Cream, No. 832.	No. 3.	Master Decorators' Matt Glaze Color Brown Pink, one part Stencil White, one part.
Flat-tone, Maple Green, No. 836. Ceiling Flat-tone, Lichen Gray, No. 837.	No. 15, two colors.	Master Decorators' Matt Glaze Colors Olive Lake, one part; Brown Pink, 1-25 part; and Stencil White, one part, for leaves; Glaze Colors Burnt Sienna, ½ part; Permanent Crimson Lake, one part; Stencil White, one part, for flowers.
Flat-tone, Cocoanut Brown, No. 824. Ceiling Flat-tone, Buff Stone, No. 839.	No. 10, two colors.	Master Decorators' Matt Glaze Color Olive Lake, one part, and Stencil White, one part, for leaves; Glaze Color Brown Pink, ½ part, and Stencil White, one part, for flowers.
Flat-tone, Bright Sage, No. 847. Ceiling Flat-tone, Cream, No. 832.	No. 15, two colors, or No. 10, two colors, or No. 20, two colors.	Master Decorators' Matt Glaze Colors Olive Lake, three parts; Brown Pink, 1-25 part, and Stencil White, one part, for leaves; Glaze Color Gamboge, one part, and Stencil White, one part, for flowers.
Flat-tone, Delft Blue, No. 844. Flat-tone, Buff Stone, No. 839.	No. 8, two colors.	Master Decorators' Matt Glaze Colors Olive Lake, one part; Brown Pink, 1-25 part; Stencil White, two parts, for leaves; Glaze Color Raw Sienna, one part; Stencil White, one part, for fruit.

OUR DECORATIVE DEPARTMENT



ANY people who appreciate and want artistic and comfortable homes are not able to select the materials or the harmonious combinations of color which make a home a place of rest and good taste. A natural aptitude for this work and a wide knowledge of the subject are necessary. Busy with other interests, few have had the opportunity to investigate the possibilities of practical and sane decoration. Only those of large means can afford to employ the services of the expert designer and decorator.

To properly take care of the many requests coming to us for information on our decorative subjects, and to be of real assistance to our friends, about two years ago we organized our present Decorative Department. We are now in a position to give expert advice on any decorative problem. We give as much attention to working out the problems for the owner of the modest home as for the owner of the mansion. The problem is to obtain correct and pleasing results at a small cost.

We will help you plan a single room in simple style or give you color schemes for the painting of a cottage. No matter what you may have to finish or refinish we will be pleased to offer suggestions to make the work successful and satisfactory to you.

We want to be of service to you. We can give you further assistance in the use of stencils for any work you may contemplate, and upon receipt of full details our decorators can give you many valuable decorative suggestions. If you do not thoroughly understand our plan, or if you contemplate the decorating of a new home, or any redecorating whatever, write at once for our information blank, which will enable you to take advantage of this unusual service free of cost.

BRIGHTEN UP FINISHES.



SHERWIN-WILLIAMS Brighten Up Finishes are designed especially for the use of the householder and housewife. The line includes a special product for every household use. If you want to finish or refinish chairs, tables, floors, picture frames, bathtubs, iron bedsteads, fixtures, shelves, cupboards, or any of the little things about the house, simply ask your dealer for Sherwin-Williams Brighten Up Finishes, and tell him what you want to finish. He will give you the proper finish for this particular purpose.

The reason why Brighten Up Finishes give such good results is because each product in the line is a specialty—made for a particular purpose. It is impossible for a finish to give satisfactory results for all uses and surfaces under widely different conditions. A paint that is intended for inside use could not be expected to give the best results under severe outside exposure—an outside paint could not be expected to give good service on radiators and other superheated surfaces—a paint could not be expected to wear well on floors unless it was specially prepared to withstand footwear and rough usage. It is therefore important to use a product made expressly for the work you want to do, instead of a product that is sold for a variety of uses and surfaces, outside and inside. All you need to remember is "Sherwin-Williams Brighten Up Finishes," but you will get a finish made especially for the particular work you have to do. If you are unable to secure Brighten Up Finishes in your locality let us hear from you and we will see that you are supplied. Send for B-68 Brighten Up Finish Booklet.

AN IDEAL PLAN OF HOME DECORATION.



TO give home owners and builders a true idea of the possibilities for artistic home decoration, at an economical cost, through the proper use of Sherwin-Williams Finishing Materials, we have prepared a portfolio of color plates showing completed decorative schemes for every room in an eight room house, as well as two exterior views, front and rear, showing two different sets of exterior color combinations.

This plan is complete, in every detail and may be adopted in part or in its entirety. It covers living room, dining room, library, hall, bed rooms, bath room, kitchen and exterior individually and includes instruction in detail for the finishing of the walls, floors, etc., in each particular room, as well as practical suggestions for harmonious furnishings. This permits any particular room or suite of rooms to be adopted, in whole or in part, to meet your preferences or those of your architect.

On the back of each plate is given a brief description of the decorative scheme shown, telling just what finishing materials should be used to produce the various effects and giving complete specifications for use, and also naming the kind and color of furniture, rugs, tapestries, portieres and other furnishings, which harmonize with the general decorative scheme. The smallest details are explained. Everything is made plain.

A copy of this portfolio will be sent to anyone asking for our **Ideal Plan of Home Decoration**. Address The Sherwin-Williams Co., Decorative Department, 601 Canal Road, N. W., Cleveland, O.

SHERWIN-WILLIAMS PRODUCTS FOR HOME DECORATING

FOR BUILDINGS, OUTSIDE AND INSIDE, AND ROOFS.

SHERWIN-WILLIAMS PAINT (Prepared)

For the priming coat—USE S-W. LIQUID PRIMER, Gray and Yellow.

BRIGHTEN UP FINISHES.

- S-W. *FAMILY PAINT*—A durable linseed oil paint. For cupboards, baseboards, shelves and such like things about the house.
- S-W. *BRIGHTEN UP STAIN*—Stains and varnishes at one operation. For old and new woodwork, floors and furniture. Imitates the natural hardwoods.
- S-W. *ENAMEL*—For bedsteads, chairs, dressers, etc. Gives a hard, tile-like finish. More than a dozen shades.
- S-W. *BATH ENAMEL*—Renews old bath tubs. Is not affected by hot or cold water.
- S-W. *PORCH AND LAWN FURNITURE ENAMEL*—Made expressly for furniture that has to stand the weather. Does not soften with heat and stick to the clothing.
- S-W. *STOVE PIPE AND IRON ENAMEL*—For stove pipes, grates and similar surfaces subjected to heat. The old pipes will look like new.
- S-W. *ALUMINUM PAINT*—Produces a silver finish on radiators, ranges, gas and water pipes, etc. Won't crack or discolor with heat or cold.
- S-W. *GOLD PAINT*—For decorating radiators, picture frames, novelties, chairs, etc.
- S-W. *FLAT BLACK*—For a dull, black, wrought iron finish on wood or metal, such as picture frames, gas fixtures, lamps, ornamental iron.
- S-W. *SCREEN ENAMEL*—For renewing old door and window screens. Good for the frames, too.
- S-W. *DURABLE HOUSEHOLD VARNISH*—A varnish specially designed for use on floors, woodwork and furniture.
- S-W. *FLOORLAC*—For staining and varnishing floors and woodwork in imitation of natural hardwoods.
- S-W. *INSIDE FLOOR PAINT*—For a painted surface on inside floors of soft wood. Dries with a good lustre.
- S-W. *CRACK AND SEAM FILLER*—For filling unsightly cracks or seams in floors before finishing.
- S-W. *DANCING FLOOR WAX*—For waxing ballrooms and other highly polished hardwood floors.
- S-W. *FLOOR WAX*—For a waxed finish on varnished or stained floors.
- S-W. *POLISH-OL*—Cleans and polishes floors, woodwork and furniture at one operation.
- S-W. *FLAXOAP*—A pure linseed oil soap. Cleans woodwork, floors and all painted surfaces.

Address all inquiries to the Decorative Department, 601 Canal Road, N. W., Cleveland, Ohio.

SHERWIN-WILLIAMS

PRODUCTS FOR HOME DECORATING

FOR INTERIORS, WALLS, ETC

- S-W. ENAMELASTIC OR S-W. ENAMEL. For enamel finish.
- S-W. ENAMEL. For enameling.
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- S-W. ENAMELOID. For a high gloss finish.
- S-W. SPECIAL INTERIOR COLORS. For egg shell gloss finish.
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- S-W. GLAZE COLORS.
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FOR FINISHING INTERIOR WOODWORK.

- S-W. HANDCRAFT STAINS. A complete line of artistic finishes.
Exclusive in tone—splendid working qualities.
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- S-W. GOLDEN OAK STAIN. Permanent in color—easy working.
- S-W. OIL STAIN. For new work at an economical cost.
- S-W. BRIGITTE UP STAIN. Stains and varnishes at one operation.
- S-W. FLOORLAC. A very durable stain in varnish.

FOR FLOORS.

- S-W. MODERN METHOD FLOOR FINISHES.
- Painted finish—Inside Floors—S-W. INSIDE FLOOR PAINT.
Porch Floors—S-W. PORCH AND DECK PAINT.
- Varnished finish—Natural—MAR-NOT, a durable floor varnish.
—FLOORLAC CLEAR.
Stained—FLOORLAC, stain and varnish combined.
- Waxed finish—S-W. FLOOR WAX.
- For dancing floors—S-W. DANCING FLOOR WAX.
- For unsightly cracks in old floors—S-W. CRACK AND SEAM FILLER.

FOR FILLING AND FIRST COATING.

- S-W. SHELLAC-COAT. A "better than shellac" first coater.
- S-W. LIQUID FILLER. For first coating on close grained woods, floors and exterior woodwork excepted.
- S-W. PASTE FILLER. For open grained hard woods.

FOR SHINGLES AND EXTERIORS.

- S-W. PRESERVATIVE SHINGLE STAINS.

FOR PAINT AND VARNISH REMOVER.

- S-W. TAXITE. Harmless and reliable.

FOR TINTING PURPOSES.

- S-W. FIRST QUALITY OIL COLORS. Finely ground in pure linseed oil.
- S-W. SPECIAL COLORS. For decorators' and sign writers' use.
- S-W. DRY COLORS. Fine toned and strong.

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